

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT INDEX -- 1958

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THE CLEVELAND MUSEUM OF ART

Department of Education

TO: The Director

FROM: Thomas Munro, Curator of Education

SUBJECT: Annual Report for 1958

February 5, 1959

While the Museum was closed for building operations, the Department of Education continued its activities on as large a scale as was possible under the circumstances. This scale proved to be larger than had been expected. Mr. Henning capably managed the administrative details in addition to his own teaching. Although the galleries themselves could not be visited, a diversified selection of works of art was set up in the old building of the Cleveland Institute of Art, which had recently been vacated. Many school classes went there for instruction by the Museum staff. Meanwhile, the Museum teachers, under Mrs. Vanloozen's direction, carried on a more active program than usual of talks and conferences in the schools of Cleveland, Cleveland Heights, Shaker Heights, and other suburbs. They took advantage of the time available for this work outside the Museum to confer with teachers and supervisors of art and other subjects in the schools, so as to work out a better program of visits in the coming year. The problem here is to schedule visits so as to fit into the school curriculum at strategic points of greatest value to the students. Many talks to school classes and assemblies were given by Museum teachers during these months.

The Division of Circulating Exhibits, under Miss Dunlavy, maintained its active schedule in schools and libraries. For this purpose, glass cases, corridors, and small exhibition spaces in the schools were used to the fullest advantage.

Lectures and courses for adults were also continued during this period on a somewhat reduced scale. Western Reserve University provided classroom facilities in the Art and Architecture Building on Magnolia Drive. Courses for adult members and for advanced students desiring University credit were given there until February, 1958. Other talks under Museum direction were given at the Cleveland Institute of Art, in the Cleveland Public Library, and at other points throughout the Cleveland area.

When it was announced in January that classes could begin in the re-opened building on March 8th, plans were immediately made to resume the regular program by successive stages. Part-time teachers were reassembled. The scheduling of school visits for the remainder of the spring term began, and after the opening large buses loaded with school children began lining up in front of the entrance.

A change was soon noted in the kind of visit and of guidance which seemed appropriate. Ordinarily, teachers are advised not to try to show their classes the entire Museum in a single visit. This is especially tiring and confusing to young children. But, in the spring of 1958, the interest was so keen in the new building, installations, and recent new acquisitions, that the main demand was for general tours. The teachers were provided with charts of all the galleries, and shown how to guide classes around the new and old wings as effectively as possible. After one general view of the new building, most regular visitors wished as usual to concentrate their attention on one part at a time. Short courses for adult members were set up during the spring; public lectures and film programs were given in the newly decorated and refurnished auditorium.

There was little slackening in the crowds of classes and individual visitors throughout the summer, fall, and early winter. School visits were suspended during vacation and examination periods, but there were unusual numbers of out-of-town and

foreign visitors, many of whom were individually escorted. As usual, there have been many requests from foreign teachers and museum officials for information about our educational program.

By October, things were rapidly getting back to normal, although some details of classroom equipment were unfinished. The teachers were faced with a much larger building and more works of art to cover; this required intensive study and many staff meetings with talks by curators, supervisors, and visiting lecturers.

A special problem was raised in the fall by the large, special exhibition of contemporary painting and sculpture. The works of art assembled here from New York galleries and other museums and private collections, were intentionally of an experimental, controversial type. No exhibition of the sort had been held in the Museum before. Neither the curators nor the educational staff undertook to persuade the public to like everything in the show, but an effort was made to interpret the objects as examples of contemporary tendencies in art; also to explain the aims, values, and limitations of abstract painting and sculpture in general, and to show what each artist was trying to accomplish. This was done by a printed introduction and notes on abstract art in the catalogue of the exhibition; also by gallery talks and lantern slide lectures. The educational staff held several meetings on the exhibition and heard the opinions of various experts on it.

Other notable special exhibitions were held at the Museum during the summer and fall, including one of sculpture by Maillol in the courtyard of the Museum and another within the building of miniature paintings from India. The Maillol show was used by the children's summer drawing classes and the show of Indian painting was studied by several of the Saturday morning children's classes during the fall. Such

opportunities to see important works of art, not permanently on view in Cleveland, stimulate the creative work of students of all ages.

Work with children and young people through high school age is the basis of art museum educational work throughout the country. Education on the younger age levels is usually the first to be undertaken by a museum and given the greatest share of attention. If an interest in art can be instilled at an early age it is likely to endure and grow through life. Children are, on the whole, comparatively alert and quick in observing and learning. They have not acquired fixed habits and prejudices and are open-minded toward unfamiliar types of art. Art museum work with children of all ages from six years old on is treated as a part of their general, liberal education; as a contribution toward their general mental and cultural development, including a broad appreciation of world culture. It is not primarily for training prospective artists. However, there is reason to believe that an early and happy experience of art in childhood starts many talented students toward successful professional careers in one of the many vocations now connected with the arts.

Children's work at the Cleveland Museum of Art reached long ago the maximum size which can be efficiently managed with the staff and facilities available. The general program of work with schools and the organization for conducting it have stood the test of time, and no fundamental changes are contemplated. The system whereby the Cleveland Board of Education stations three of its teachers for full-time work at the Museum is still envied by museums and teachers in other cities.

During the summer of 1958, the outdoor drawing classes, also under Mrs. VanLoosen's direction, made good use of the new Garden Court and of the exhibition of Maillol sculptures there. Membership in those classes is much in demand. In these classes the children do not make a direct copy of what they see, but use it as material

for some sort of imaginative rearrangement. When the weather is bad, they work in the Museum studios instead. In all the studio work for children, in or out of the building, lesson plans are worked out in advance by each teacher, so as to specialize on a particular problem which can be clearly thought out in the time available. Some of the Saturday morning studio classes are free to any child who will come regularly, and are conducted on Saturdays throughout the year. Others are for the children of members of the Museum. These classes introduce a somewhat more varied program in studios and galleries.

Educational work for adults, including Museum members and the general public, presents more questions of policy. The interests of adults are more diversified, and most adults are busy throughout the day, so that they cannot come at regular times. Also, adults differ greatly in the extent of their knowledge and training in art: some are beginners, while others have studied extensively in college or elsewhere. For adults of the community, a diversified program of educational opportunities is offered; but it has to be changed frequently since it does not fit into any standard curriculum or satisfy any simple, widespread demand. Short courses on various branches of art history, appreciation, and aesthetics are offered to Museum members in the printed program of events which is issued twice a year. Some courses, of about a semester in length, are offered in cooperation with Western Reserve University to advanced students, to be credited toward graduate and undergraduate degrees. Classrooms, slide projectors, lantern slides, and other facilities are placed at the disposal of teachers from Western Reserve University, the Cleveland Institute of Art, and other institutions on demand. Western Reserve University conducts several of its art courses regularly in the Museum classrooms, so that the students can have ready access to the galleries. There is much more room for these in the newly remodeled building. Some

members of the educational staff specialize on work with adult clubs and groups, offering a program of topics each year. Certain women's clubs have met in the Museum for years and followed a different program of study each year. In addition, speakers are supplied for outside meetings. In the Museum, public lectures and films have been offered again since the opening of the building in March.

Speakers of high repute from Cleveland and from other cities and countries have lectured in the Museum auditorium since March of 1958. The first of these was, fittingly, the retiring Director of the Museum, William M. Milliken, who spoke on "New Treasurers in a New Setting." John Rewald of New York spoke on "Visits with French Masters" and Mrs. Eugene R. Miles on "Pictorial Italy" (with color films). In April, the distinguished art historian E. H. Gombrich of the University of London spoke on "Style and Fashion: the Gothic Formula." Alfred Salmony delivered a lecture on "The Contorted Animal in Art." In May, Elio Gianturco of Washington spoke on "Renaissance Art Theory in Relation to Painting." These lectures were all on Friday evenings. In the Wednesday evening lecture series, Jerome Mellquist spoke on "New Angles on Impressionism and Post-Impressionism," Carlos de Azevedo of Portugal on "Portuguese Painting in the Fifteenth and Sixteenth Centuries," and W. G. Archer of the Victoria and Albert Museum in London on "Indian Sculpture." In the Sunday afternoon series, Carlos de Azevedo spoke on "Portuguese Country Houses," E. H. Gombrich on "Style and Discovery: Renaissance Problems," and W. G. Archer on "Romance and Poetry in Indian Painting." Notable films with a definite art value were shown in the auditorium, among them Tati's film "Monsieur Hulot's Holiday," Jean Renoir's "Rules of the Game," and the Japanese color film "Gate of Hell."

In the fall and winter series, Seymour Slive of Harvard spoke on "Franz Hals," Ciedion Bachman on "The Film as Art," Edward Henning on "Some Comparisons of Contemporary Painting," Thomas Munro on "Some Trends in Contemporary Painting," James Johnson Sweeney of the Guggenheim Museum in New York on "Significance and Sensation," Wolfgang Stechow of Oberlin on "A New Acquisition, An Early Flemish Painting," Leroy Flint of the Akron Art Institute on "The Developmant of an Abstraction." Also on Friday and Wednesday evenings a series of recent experimental films were shown, most of them to illustrate the Surrealist movement in twentieth-century art.

A new and successful experiment in the field of lectures for adults was tried in the fall term. This was a special series on contemporary art, given by members of the Museum staff (including the Director and several curators) in cooperation with the Junior Council. The ladies of the Junior Council of the Museum sold tickets for this series and received sufficient funds to purchase a piece of sculpture for the Museum. The title of the course was "The Knowing and Collecting of Contemporary Art." It was presented on Tuesday mornings, and the six lectures were as follows: "Backgrounds of Contemporary Art," by Henry S. Francis; "Modern Artists and Collectors: Some Personal Reminiscences," by Thomas Munro; "The Exhibition and the Market," by Sherman E. Lee; "Contemporary Painting," by Edward B. Henning; "Contemporary Sculpture," by William D. Wixon; "New Directions in Contemporary Art," by James Johnson Sweeney, Director, Guggenheim Museum, New York.

A changing list of courses for adult members of the Museum is offered in the fall and spring terms. All of these deal with the history or appreciation of the visual arts. Actual drawing, painting, and other technical work are never emphasized in the Museum courses for adults, since it is believed that the training

of artists is the function of the Art Institute. However, it contributes to the understanding of museum art to provide some opportunities for students to use their hands and to practice simple techniques under capable guidance. All studio courses involve comparative study of objects in the Museum collections. During the spring term of 1958, three courses on history and appreciation were offered: "What To Look For In Art, Renaissance Through Modern Art," by Marguerite Munger; "Expressionism in the History of Painting," by Edward Henning; and "Contemporary Art," by Gertrude S. Hornung. Price A. Chamberlin gave two studio courses for adult members, one on Saturday afternoons called "Saturday Afternoon Sketch Class for Amateurs," the other "Studio Drawing and Painting," on Wednesday evenings. In the fall term of 1958, Thomas Munro gave his course, "The Analysis of Form in the Arts" (open also for credit at the Graduate School of Western Reserve University on payment of tuition to the University). Gertrude S. Hornung gave a course on "Twentieth-Century Art of America and Europe"; James Johnson of Western Reserve University gave one on "The Art of the Baroque Period"; Edward Henning gave one on "Surrealism in Painting and the Film"; Marguerite Munger gave a second series of "Know Your Museum"; Sherman E. Lee gave a series of six lectures on "Later Far Eastern Art"; and Price A. Chamberlin continued his studio courses.

Among the activities for adults, mention should be made of the Cleveland Society for Aesthetics. This group of adults has met in Cleveland for the past fourteen years. This Society is a branch of the American Society for Aesthetics, which publishes the Journal of Aesthetics and Art Criticism, which the Museum sponsors in cooperation with Western Reserve University. From fifty to seventy-five persons attend these meetings during the fall and spring seasons. Four meetings a year are

held, and the Curator of Education acts as Secretary. The Director and various curators and instructors of the Museum and University staffs have addressed this group. It acts as an adjunct to the Museum's educational work in stimulating an interest and understanding in the arts. Two meetings have been held this fall at Gwinn, formerly the estate of Mrs. William G. Mather.

Occasional talks were given during the year by members of the Educational staff on radio and television. The Museum still regards this as a possible avenue for future development. However, such development must wait for further additions to the staff, especially of an expert in planning programs.

The work of the Division of Circulating Exhibits, always received with enthusiasm by the public, has once more grown in size and improved in quality. Having lost the services of Mr. Alvarez, who was transferred to the position of Preparator for the Museum, Miss Dunlavy secured as a new assistant Mr. John MacKenzie. Together with Mr. John Hollendanner, they undertook to carry on the regular work of the Division throughout the spring, summer, and fall, and also to reorganize their collection of materials in the new rooms provided after the opening. Much work had to be done in sorting over old items, eliminating some, reconditioning others, and rearranging the whole for efficient use. The number of paintings circulated was nearly double that of the previous year, while the circulation of wall panel sets increased by a third.

In addition to circulating its own objects to libraries, schools, social service agencies, and other institutions, the Division undertook to install the American Indian Gallery on the ground floor of the Museum. This is used especially by visiting school classes. A number of new objects of high quality have been acquired for the Lending Collection, through the Harold T. Clark Fund and special gifts.

The preparing and installation of special educational exhibits within the Museum is another activity of the Department of Education. It is separate from the Division of Circulating Exhibits, and has been carried on during the past year by several of the full-time teaching staff. Janet Mack took the lead in preparing several exhibits of educational importance. In this she was aided by Miss Nancy Serage, Mrs. Elliot, Miss Neva Hansen, and others. For use while the Museum was closed the Education Department prepared some large panels on Egyptian art which were installed in the old Art Institute building. When the new building was opened, several large panels on Egyptian art and history were installed in the Loggia, close to Egyptian objects themselves. In the North Educational Corridor, at the left of the auditorium, a series of exhibits has been mounted which relate to the main special exhibitions in the galleries. In the South Corridor, on the right as one faces the auditorium entrance, the teachers have installed a changing exhibition of work from the children's classes, showing their use of works of art from the main galleries and special exhibitions. These have been studied with interest and admiration by many foreign visitors who are interested in them as educational aids. A complete list of exhibits prepared by Miss Mack and assistants from March 3rd through December is as follows: "Materials of the Artist," "An Approach to Museum Objects," "Children's Work and Modern Art," "Work of Children's Classes," "Maillol," "Summer Outdoor Classwork," "Indian Miniature Painting," "Contemporary Art," "Work of Fall Classes," and "Mythological Animals." In 1959 the Education Department will resume its work in the new "Little Gallery," with special exhibits drawn from the regular collections.

In addition to the above-mentioned courses, classes, lectures, and exhibits, the educational staff has spent much time in supplementary activities, especially in

cooperation with other Cleveland institutions. These include participating in the "Roads to World Understanding" programs of the Cleveland Public Library, attending the meetings of the Inter-Museum Council (Ronald Day has been Chairman), attending and participating in meetings of the Welfare Federation of Cleveland, the Film Council of America, the Motion Picture Council of Greater Cleveland, and the Adult Education Council. A considerable portion of the teachers' time is spent, in between actual teaching, in conferring with teachers and supervisors from schools and colleges on plans for Museum visits and instruction. Much time is also spent on the efficient scheduling of school classes in and out of the building so as to distribute the teachers' time effectively and to avoid crowding in any one Museum gallery.

A useful supplementary activity of the staff is the maintenance of the Educational Index File, now under the supervision of Mrs. Brudno. Lesson plans for the Saturday children's classes are also kept on file.

All members of the educational staff carry on their own individual programs of study and research throughout the year. Weekly staff meetings are held on Thursdays for the full-time staff and on Saturdays for the special teachers who come on that day. Several of the staff write articles and do editorial work. A list of publications by department members is attached. The research activities of the staff have been augmented this year by the presence of a research scholar from France, Dr. Henri Jones. He has also lectured to the Museum educational staff.

The morale and efficiency of the Educational staff have been high, and relations with other institutions of Greater Cleveland have never been more harmonious. Veteran supervisors and teachers have reestablished the program of activities in the new quarters with less crowding and more effectiveness than ever. The bulk of the supervisory work has been carried on by Mr. Edward Henning and Mrs. Dorothy VanLoosen.

for the Museum staff, together with Ronald Day for the Cleveland Board of Education staff. Three experienced teachers have been lost in the persons of Miss Lois Raasch, Miss Nancy Serage, and Miss Janet Mack. Miss Mack has been given a leave of absence for a year, and her return is hoped for. Three good replacements have been secured: Mr. George Reid, Mrs. Martha Carter, and Miss Neva Hansen. Mrs. Ingrid Lortz of the office staff has left and has been replaced by Miss Maria Maxim. Mrs. Alice Wright worked during the fall for the Educational Office, together with Mrs. Eleanor Maher.

The work with adults needs improvement, and this is being planned. It requires the addition of one or two new instructors to the staff, specially suited and prepared for teaching adults. It also requires a reconsideration of policy as to the type of courses and lectures to be offered for adults, members, and the general public. The increasing use of television in homes, the movement of many families to remote suburbs, changing interests and attitudes toward art, and other factors present new problems, and the nature of the work must be adapted to them. We must also keep in mind our relations to neighboring institutions, so as to supplement rather than compete with their main functions. Some overlapping is not only inevitable but beneficial.

A statistical report is attached, including the usual comparison between the past year and previous years. It is to be noted here that the statistics for 1958 covered only the period from March 8th until the end of the year. Those for 1957 are also for a period during which the Museum was closed a large part of the time. Under these circumstances, it is not surprising that the totals for the last three years vary considerably. The total adult attendance in 1956 was about 42,000; that for 1957, about 17,000, while that for 1958 has risen again to over 34,000. The total child attendance for 1956, both in and outside the Museum, was about 109,000

in 1956, which may be taken as the last normal year. It dropped only to 92,000 during 1957, largely because the Museum teachers continued much of their activity in the schools. For 1958, the child attendance was a little over 93,000. The grand total attendance at educational events, including adults and children, varied from 151,000 in 1956 to 109,000 in 1957, and back up to 127,000 in 1958. Many variable factors affect the fluctuation in attendance, in addition to the major cause, which was the closing and reppening of the Museum building. Among these are the fact that fewer auditorium lectures and courses for adults were given in 1958 than in 1956. Attendance at Saturday afternoon entertainments was slightly down because a large suburban group which comes by bus and used to stay for the afternoon now leaves before lunch. The attendance in various categories can, by careful planning, be kept at the most desirable figure in proportion to staff and facilities.

Respectfully submitted,

Thomas Munro
Curator of Education

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THE DEPARTMENT OF EDUCATION

Throughout the time when the Museum was closed, the educational staff maintained its activities on a scale only slightly reduced. This it did by going out into the schools with many more lectures and exhibits than usual, by using the old Art Institute building for temporary exhibits and school classes, by conferring with school teachers and administrators, by individual research, and by preparing lesson plans and educational materials to be used when the building reopened. The regular, full-time staff was kept intact. As the reopening date of March 8th approached, the part-time staff of teachers for Saturday mornings and Wednesday evenings was reassembled. Some new educational exhibits were installed, including the large wall maps and charts of Egyptian art, history, and religion in the Loggia. The teachers were shown the layout of the new galleries and the best routes for guiding visitors through them. New accessions and installations were explained by the Director and Curators. Thus all was ready for the crowds of school children and adults which surged through the entrance when the doors were opened.

General tours were much in demand for several months, instead of the talks on particular subjects and galleries which are ordinarily recommended. But gradually, during the late spring and fall, the regular program of instruction, geared to fit into the curriculum of schools and colleges, was resumed. As in the past, visits by Cleveland school classes have been under the supervision of Ronald Day, assigned to the Museum for full-time work by the Cleveland Board of Education together with Miss Sheflee and Miss Taylor; those from suburban, private, and parochial schools are conducted by the Museum's own teachers under the supervision of Mrs. Dorothy VanLoozen. Museum teaching in the galleries and classrooms is adapted to the age and special interests of each class.

Children's classes on Saturday mornings, in the Museum studios and galleries, were filled to capacity in the spring and fall terms. An improved system of registration for the free, open classes insured more regular attendance and continuity of work. The summer outdoor drawing classes for children were also filled, with waiting lists. All the children's drawing classes combine some study of Museum works of art with creative expression. Since the physical equipment for teaching has been so much improved, it can now be said that the work with children has achieved a desirable size, teaching staff, organization, and method of instruction. No radical change is contemplated in the near future.

The program for adults, both members of the Museum and the general public, can still be improved and plans for doing so are being worked out. They require the addition of one or more instructors, especially qualified for adult education in the history and appreciation of the visual arts. The needs and interests of adults in museum instruction are highly diversified and changing. They are affected by such factors as the popularity of television and the movement of families to outlying suburbs. Some adults want advanced, systematic courses in art history or aesthetics which can be credited toward university degrees; others want only single lectures or short series of illustrated talks on a variety of timely topics, especially the current exhibitions. Some wish to use their hands in studio work such as drawing, painting, and modeling. The Department of Education continues to offer some opportunities along all these lines, trying to meet community demands in part while maintaining high quality. The emphasis is being placed increasingly on appreciation and history rather than on studio work. The latter is being left to the Cleveland Institute of Art, which is now much closer to the Museum and is enlarging its own program. However, some chance to use one's hands is a help and stimulus in the understanding and

enjoyment of art. All studio work in the Museum, for adults and children, is conducted for cultural rather than professional aims, and is closely linked with appreciation or history. Among the subjects on which courses for adults were offered in 1958 are the following: The Knowing and Collecting of Contemporary Art (in cooperation with the Junior Council); Expressionism in the History of Painting; Twentieth-Century Art of America and Europe; The Analysis of Form and Design in the Arts; The Art of the Baroque Period; Surrealism in Painting and the Film; Later Far Eastern Art; What to Look For in Renaissance through Modern Art; and Saturday Afternoon Sketch Class for Amateurs.

The Division of Circulating Exhibits, under Doris Dunlavy, has made good use of its enlarged facilities in the new wing by thoroughly checking over and reconditioning its collection of objects to be lent, by acquiring some important new ones, and by increasing the number of exhibits placed in outside schools, libraries, hospitals, and other institutions. Its work is gratefully received and could be enlarged indefinitely if circumstances permitted. John MacKenzie was added to its staff in 1958.

Several teachers, led by Janet Mack, cooperated in preparing a number of handsome and instructive exhibits for display within the Museum. Some of these, on Egyptian art, were placed permanently in the Loggia; others, on such subjects as Indian Miniature Painting, Contemporary Art, Children's Work and Modern Art, were shown temporarily in the corridors near the auditorium.

Three veteran teachers have left during the year: Misses Serage, Raasch, and Mack (on leave of absence). They are replaced by George Reid, Martha Carter, and Neva Hansen. Dr. Henri Jones of Paris has done research here as the Cleveland Museum of Art Scholar in Art and Aesthetics.

All members of the educational staff have carried on valuable supplementary activities during the year, such as research, writing, editing, and publication, participation in staff meetings and outside educational conferences, building files of information on works of art, and planning talks and visits with outside school authorities. Statistics on attendance at educational events remain large, having dipped less than was expected during the many months of closing.

Thomas Munro

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Dorothy VanLoozen, Supervisor of Junior Activities

SUBJECT: Annual Report, Suburban, Private, Parochial Schools, 1958

Staff

The personnel of the staff of instructors for school classes continues to change. For example, at the end of 1958 only 2 part-time instructors (Mrs. Elliott and Mrs. Pay) are again listed as of 1957. This fall there was considerable change: Miss Raasch and Miss Serage left the Museum, Miss Mack was transferred full time to exhibitions, and Mrs. Bates was unable to return due to illness. In September, two new full time teachers started: Mrs. Martha Carter and Mr. George Reid. Seven part-time instructors work on a schedule varying from one to four days per week: Mrs. Betty Elliott, Mrs. Jane Grimes, Miss Neva Hansen, Mr. Norman Magden, Mrs. Rita Myers, Mrs. Maud Pay, Mrs. Ida Reinert. Each teacher has many other duties so that even the part-time in the Museum is only part time teaching.

At times of increased demands for lectures extra people are called in. This was especially true during April and May when the Supervisor contacted several former staff members and interviewed new applicants. A schedule was planned at this time to include six additional part-time teachers.

Miss Marcia Maxim officially assumed the secretarial duties for the work with children's classes during the month of October. However, for some time prior to this she had been handling most of the details so the office work is now organized in a capable and efficient manner.

Cleveland Heights

During January and February while the Museum was still closed we completed the series of talks given in the elementary schools of Cleveland Heights. These were coordinated with Museum collections and were designed to continue the continuity in our school work. At this time the Supervisor wrote a descriptive brochure for the

elementary schools dealing with: A. Services to schools, and B. Plans for classes in the Museum after March 4. This was multilithed by the Heights Board of Education and distributed to the Heights teachers. Consequently, according to our suggestion, most of the classes on the first visit came for "The New Wing" with emphasis on some subject which the class was studying. During the summer several conferences were held with a teacher from Taylor School who wrote a brochure for Heights teachers on "Services of Cleveland Museums." Early in the fall the Museum Supervisor had several conferences with personnel at the Heights Board of Education and again wrote for the Heights teachers "Suggestions for Lessons at The Cleveland Museum of Art." This was multilithed by the Heights Board of Education and distributed to the elementary schools with the bus schedule for the semester. Class assignments are thus entered in our date book early in the year and from this time on the help of an experienced Museum Instructor is urgently needed in order to check and coordinate subject matter with Museum exhibitions, classrooms and personnel.

Secondary school work with Cleveland Heights schools is planned individually with each school. The Junior High Schools with which we work most intensively are Roosevelt and Roxboro. This fall the Museum Supervisor wrote "Suggestions for Cleveland Museum of Art Lectures in Schools" which was based on the Junior High School curriculum. Following this, teachers' conferences were arranged in the schools and then the final planning was done at Roosevelt through the office of the Principal, at Roxboro through Miss Jennie Cathcart, Art teacher, and at Heights High through Miss Dorothy Bulkley, Art teacher. Series of talks are encouraged and of these the most intensive continues to be with the Senior High Art Department. The subject this year was "Design," given by the Museum Supervisor. The course was a combination of lecture and studio work and all students were tested and graded on their Museum work. Slides and library plates were left at the school each week where they were used by the school teachers for those classes with whom the Museum Supervisor does not meet. Shorter series of talks were given for World History classes, Drama classes, and for Home Economics groups.

Shaker Heights

Cooperation and integration with Shaker Heights Schools becomes more intensive each year. The elementary art teachers meet at the Museum each Friday so that the Supervisor has weekly contacts with them regarding the Museum program. Even while the Museum was closed (January and February) these meetings continued. This fall another elementary art teacher was added (bringing the total to six) with each one planning the work for two Shaker schools. These art teachers are the ones who schedule and plan Museum class visits and they furnish us with detailed requests for all lessons. This fall we planned observation visits to Shaker Elementary Schools for each of the 10 Museum Instructors. This made it possible to see the art work which was done following Museum lessons. Also, PTA talks on Museum services are frequently given in the schools by the Shaker teachers and/or the Museum Supervisor.

Secondary school work with the Shaker system is planned individually with each school through the Art Department: Mr. Frank Rood at Byron, Mrs. Mildred Eynon at Woodbury and Mr. Charles Jeffery (Art Director for Shaker) at the Senior High. It is especially noteworthy that all students from the two Junior High schools visited the Museum after the re-opening in March. Each group had a brief general tour and then some concentration on a subject pertinent to school work. Senior High students come less frequently but since the two Art teachers there, Mr. Jeffery and Mr. Caldwell are both former Museum Staff members they capably arrange the Museum coordination.

Other Suburban Schools

Suburbs other than Cleveland Heights and Shaker Heights are much less regularly contacted. Until such time as we may have a more regular Museum staff it would not be possible to ask for or accept a grant of money which naturally entails a regular quota of classes. However, there are several suburbs who come as frequently as we can take them, especially: Bedfore, Berea, East Cleveland, Euclid, Maple Heights, Parma, South Euclid, Willoughby, and Willoughby-Eastlake. Bay Village and Rocky

River come when weather permits, and both suburbs are interested in integrating work with the Museum as planned with their Program Coordinator or Art Supervisor.

But then again there are other suburbs that sometimes present a difficult problem in that they interfere with the teaching program as planned in advance with the suburbs just mentioned as well as with Cleveland Heights and Shaker Heights. Particularly in April and May, when the weather is nice, out of town groups plan excursions to Cleveland. Some drop in unscheduled and unannounced and tend to create traffic jams. Others call and ask for a Museum Instructor and when they are informed that none are available on the desired date they simply come on their own. After all, the Museum is free so we have no recourse but to admit them. Sometimes this is fine, other times it is a real problem especially when it interferes with classes planned long in advance. Some other nearby museums admit such groups only if there is a museum instructor available or if there is no problem regarding interference with another group. Consequently this occasionally means more interference with our regular classes.

Catholic Schools

For many years the Museum has desired more visits from classes of Catholic schools and now we have a substantial increase. The problem has always been transportation since these groups have no school busses. In order to create sufficient interest to warrant students paying for a chartered bus, considerable promotion is indicated. This was possible while the Museum was closed. The Museum Supervisor of classes offered her time for a series of talks re "Services of the Cleveland Museum of Art" to teachers and teacher training students at St. John's College. This fall these talks have continued to be given but now these groups come from St. John's to the Museum. In addition, frequent conferences are held with St. Xavier, the Art Supervisor of the Diocese, so that as early as April Catholic school groups started coming to the Museum. This fall, series of talks at the Museum were given for High School students of St. Ignatius. These were planned with the Social Studies Department; seniors came for a series on Classical Art and freshmen came for lectures to supplement World History. There are such vast numbers of students in Catholic schools

that at present we are able to accommodate those who want to come but are unable to continue promoting for more contacts than we can teach adequately.

Private Schools

For many years Laurel has been the private school with which we work most closely. Miss Janet Moore, Head of the Art Department, plans school activities in close cooperation with Museum exhibitions, the other Art teachers are former Museum staff members, and can thus plan and carry through many projects involving Museum materials. In April, Miss Moore was invited to report at the Museum of Modern Art Conference in New York. For her talk she spoke on "Work of The Cleveland Museum of Art with Children." Hathaway-Brown also has art teachers who are former Museum staff members which again is of great value in coordinating the school work. In the spring we had a satisfying contact with The Hebrew Academy of Cleveland. Particularly, one group of exceptionally high I.Q. sixth graders came to the Museum for a series of talks regarding art work of comparative religions.

Plans

In order to bring our school file up to date letters were sent in December to all school systems (public and private) in Cuyahoga County (and other nearby counties) asking for current lists of schools and personnel. These lists and/or booklets are now being filed alphabetically by type of school. Later, cards will be made for another type of file with listing of principals, Art teachers, heads of Social Studies departments, etc. We will have volunteer assistance for this.

We have also made plans for the completion of exhibits in our classrooms. Specifically, Classroom F will be set up with Early American material and Classroom B will have native Mexican crafts. The installations are not involved or costly but we must wait for available time from the Superintendent's Department.

Finally, it is advisable that at least one teacher (in addition to the Supervisor) become familiar with the programs of these many school systems. This would make it possible to perform accurate "follow-ups" in regard to specific subject

matter after each initial contact has been made. Formerly, Miss Serage assisted with elementary school work and Mrs. Bates helped with secondary schools and general promotional work. The instructors who were started on this project (after the former ones left) have now been assigned to work on exhibitions in all spare moments. Therefore, it is hoped that some arrangement may be made whereby more Museum instructors can participate in the actual planning of Museum work with schools.

Respectfully submitted,

Dorothy VanLoozen
Supervisor of Junior Activities

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Dorothy VanLoozen, Supervisor of Junior Activities

SUBJECT: Annual Report, Saturday Classes, 1958

Organization

In January 1958 when the re-opening date of classes was set for March 8th, plans were immediately started to reorganize the classes and recall the staff. Twenty-seven teachers and eleven assistants were needed. These people were contacted by the Supervisor first by telephone, then, in February, by letter to confirm: starting date, time, class, home base, etc. Since approximately 40 individuals were involved this written verification was absolutely necessary in order to avoid misunderstanding. The same procedure was followed in September for the program of fall classes.

Classes were resumed gradually. March 8th was starting time for members and Special classes whose students had been notified by letter. March 15th was starting time for the Chartered Bus Groups and on March 22nd we held registration and started the Free Gallery Classes. Meanwhile arrangements were made with Collinwood High School to multilith copies of the new Museum floor plans (3 floors) so that the staff could become oriented and all teachers and assistants could have copies on or before opening day.

Registration
Quotas

Registration quotas were set up as follows:

Specials	2 classes	65 students
Members, a.m.	8 "	280 "
Bus Groups	*8 "	240 "
Free Gallery	7 "	245 "
Members, p.m.	4 "	120 "
Total	29 "	950 - 1000 students

*This figure is higher in summer. We can use the members' classrooms and so schedule 12 - 12 bus groups.

Staff

Staff members as of December 1958 are as follows:

Assistant Supervisor: Mr. Howard Reid

Special Classes
Beginning
Advanced

Teachers
Mr. Vollman
Mr. Day

Assistants
Neva Hansen

Members Classes

6 years
7 "
8 "
9 "
10 "
11 "
12 & over

Mrs. Myers
Miss Goddard
Miss Schrock
Mr. Davidson
Mrs. Carter
Mrs. Wike
Mr. Chamberlin

Ann Lacey
Martha Novak
Frances Thornton
Carolyn Smith
Evelyn Takacs
Barbara Dolva

Chartered Bus Groups

Euclid
Euclid
Lakewood
Lakewood
Parma
Parma

Teachers

Miss Eglet
Mr. George Reid
Grimes
Poti
Elliott
Parkas

AssistantsGallery Classes

6 years
7 "
8 "
9 "
10 "
11 "
12 & over

Mr. Levey
Miss Zmek
Mrs. Dempsey
Miss Wagner
Mrs. Herrick
Mr. Blanock
Mr. Magden

P.M. Members

6 & 7 years
8 & 9 "
10 & 11 "
12 & over

Mrs. Rowley
Mr. Biehle
Mrs. Carter
Mr. Magden

Carolyn Smith
Barbara Dolva
Joyce Takacs

Supplies

Judith Holzheimer
Sally Barnes

Mr. Wolde continues in charge of the Noon Hour Group. During the morning he assists where needed, frequently substituting for absent teachers.

Volunteer Assistants

Each semester we have two types of volunteer assistants. Students from Mather College, Western Reserve University, are prospective teachers and do this work for educational credit. We send grades and evaluations to the college. High school students receive service credits in their individual schools, also based on our evaluations. The Museum Supervisor maintains close cooperation with the Volunteer Bureau of the Welfare Federation so that prospective assistants are carefully screened. Each year we submit candidates for the Volunteer of the Year Awards, but in May 1958 we recommended only one volunteer, Frances Thornton. However, she was rated among the 16 nominees in the group of finalists. These were chosen from a total group of approximately 1000 high school volunteers.

Special Classes

Students for the Special Classes are chosen from recommendations received from all Museum Instructors who have any classes of students 12 years or older (Members, Gallery, Outdoor). In the Beginning Special Class the aim is to acquaint the student with all basic media and with many and varied techniques. After one or two years in this class the student goes into the Advanced Special Group where emphasis is on individual interpretation of many and varied problems. Our standards for these groups have always been high and we continue to uphold this tradition.

Members' Classes

Since we estimate we can accommodate 200 - 300 students in the morning and 120 - 150 in the afternoon, this is the number we register regardless of age. Then, on the first day of class all students report to the auditorium where they are seated according to age. This gives us a chance to shift many students in order to equalize classes or adjust to the size of the assigned classroom. Also, students are often moved to another age level for better adjustment of the individual. As soon as possible all classes leave the auditorium and proceed to their regular Home Base where they meet each week thereafter. In the Bulletin of December 1958 the plans for January registration were announced. Thus, members have received advance information regarding all rules and regulations.

Chartered Bus Groups

Plans for chartered bus groups are made by the Museum Supervisor with Recreation Departments and/or Art teachers in various suburbs. Registration is done in these individual suburbs and the fee of 50¢ per child per Saturday continues. This is separate from the child's bus fare and comes to the Museum. Usually, each suburb is limited to one bus load of 60 children which is then divided into 2 Museum classes averaging 30 students apiece. The suburbs which sent groups to the Museum in 1958 were:

Spring Semester - Euclid, Lakewood, Parma, South Euclid.
Summer Semester (varying from 6 to 10 weeks) - Euclid, Garfield Heights, Lakewood, Mayfield Heights, South Euclid. As noted previously we can accommodate more bus groups in summer because at this time we use the classrooms allotted to the members for the fall and spring semesters.
Fall Semester - Euclid, Lakewood, Parma.

These chartered groups are extremely popular as well as successful from the teaching standpoint. We have a regular group of students and can plan the class work accordingly. And, from the child's standpoint, the small fee has the psychological effect of making him appreciate what was formerly simply a free gallery class to attend whenever he felt so inclined. Plans are now under way for exhibits and receptions in these suburbs in recognition of the work of the fall semester.

Free Gallery Classes

With the re-opening of the Museum we continued our policy of limiting students in the Free Classes, but at the same time allowing for the admittance of worthy students whenever advisable. This is done in the following manner: Registration is held 3 times a year for four-month sessions, February through May, June through September, and October through January. At 9:00 a.m. on the Saturday morning of registration children report to galleries corresponding to their ages (i.e., 6 year olds to Gallery 6, 7 year olds to Gallery 7 and so on). Each teacher in each gallery has 35 registration cards; when these are exhausted the remaining students (who are the late-comers) are referred to a registration desk. Here, the names and addresses of these students are put on waiting lists according to age. After the first day each teacher checks class attendance from his or her roll book indicating "excused" absences for any student who has called or written a note. After any student has 3 unexcused absences he is notified by mail (politely!) that his place in class is being awarded to a student on the waiting list. These "waiting" students are then notified and they come in to register and go to class. With this careful organization we have a group of dependable and conscientious students; attendance is never more than 30 - 35 per class and we are able to accommodate, at any time, any worthy student who comes to us with a letter of recommendation from his school teacher.

Staff Meetings

At 9:15 we continue to have a brief business meeting for all teachers except those of the 4 oldest classes who are starting their lessons at this time. The regular staff meeting is from 12:15 to 1:00 p.m. at which time there is a variety of material presented on art and art education. Formerly, a full time Museum instructor had charge of these meetings and made a separate annual report. This fall, with the change in staff personnel it was decided that the Supervisor plan these meetings, at least temporarily. This was done as follows for the 14 meetings in the first semester: Organization, 1st meeting; Talks on Current Exhibitions, 4 meetings; Study Hours (and Saturday Committee meetings) 3 meetings; Discussions of Dr. Munro's Book, 3 meetings; Other Art Education Books, 1 meeting; Survey of Lending Collection, 1 meeting; and an Art-Travel Talk, 1 meeting.

Lesson Plan File

All Lesson Plans of 1958 are now organized in a new file which is necessarily separate from that of former years when gallery exhibits were different. Plans are filed by type of class, then subdivided by level and arranged in chronological order. This makes it possible to quickly locate any lesson for any date. There is also a file by gallery where lessons are listed chronologically by class age. This makes it possible to quickly check on types of lessons given for various exhibits.

Also in the Lesson Plan File are semester outlines made in advance by all teachers of Members and Special Classes. These are invaluable for substitute teachers and are of assistance as well to the regular teachers and Supervisors in order to plan a variety of problems and media. Naturally, these can be and are changed if a Special Exhibit or special occasion indicates a different plan.

Special Activities

On May 24 the Members Classes had their annual Open House. The invitation for parents and friends was designed in the oldest members class. The classrooms were well arranged, the art work was interesting and varied and the visitors were pleased and impressed.

The annual Junior May Show at Higbee's opened with the traditional Punch Party and Reception on May 12. The exhibit included work of children 6 years through High School and represented all types of Museum classes. The invitation was designed in the Advanced Special Class, and mailed to all exhibitors, members and Specials. The Higbee Co. arranged a charming party, as always, and since the attendance was between 300 - 400 everyone felt that it was a worth while occasion.

In December, at the end of the Puppet Class session the students in this class gave a play in the Auditorium for the younger students in our Saturday morning classes. It was fun for our boys and girls and gratifying for the puppeteers.

Roads to World Understanding Programs

This is the 14th year for the Roads to World Understanding series. The four original sponsors continue: The Cleveland Public Library, The Cleveland Press, The Cleveland Council on World Affairs, The Cleveland Museum of Art, and a fifth sponsor was added this fall: The Cleveland Folk Arts Association. This latter group has worked closely with us for many years especially in the planning of music and dancing

so it is gratifying that they are now rated as a Sponsor. Meetings are held at the Cleveland Public Library the second Wednesday evening of the month so this institution assumes the major responsibility for the program. Also they are most cooperative with the Museum, especially in the matter of exhibits, both at the library and elsewhere. In December, for example, the Museum sent an exhibit to the Hotel Statler. Since the space was large (ballroom) the large Roads to World Understanding posters were used primarily. The library cooperated by preparing explanatory panels with photographs and brochures. The Cleveland Press is invaluable as far as publicity is concerned and the Council assists mainly in the matter of speakers and panels.

The role of the Cleveland Museum of Art for the "Roads" programs is, of course, mainly that of exhibitor. The Supervisor of Junior Activities attends monthly Sponsors meetings at which exhibits and programs are planned. The dinners and programs are also attended. In 1958 these were: February - "In the Shadow of the Iron Curtain," March - "Africa," April - "Thailand," October - "India," November - "Science," December - "The 32 Days of Christmas." For all of these programs Special Class students do research on the country or subject involved, then make drawings or paintings which are on display at the Cleveland Public Library for approximately a month at the time of the program. This has become increasingly important because of the fact that the policy of exhibitions in the Museum has been changed and it has been many years since we have had an exhibit of Special Class work. So, the only place where our advanced students' work is regularly displayed is the Cleveland Public Library.

Judging

There are many other activities directly or indirectly connected with our drawing classes. The judging of art work, particularly for the schools is frequently requested. Early in the summer we judged a large exhibit of "Green Thumb" posters sponsored by 3 west side garden clubs and in the spring the Supervisor was one of 3 judges for the Annual Needlecraft Guild Exhibit. In June, the Supervisor again acted as chairman of the judges for arts and crafts from Cleveland Recreation Centers and in November spoke at the Ohio Recreation Departments Conference on "Cooperation of The Cleveland Museum of Art with Recreation Departments."

Adult

There is also considerable work with adults which is frequently connected with our drawing classes. Throughout the year we have many visitors from schools or museums both in this and other countries. We have many mounted drawings by children of various ages which are explained and loaned to teachers in schools and colleges. Some of our former students, now in college, borrow these to illustrate class reports and term papers. A group of 65 Catholic nuns (teachers) came to the Museum where the Supervisor gave an illustrated lecture on "What Children Draw." In addition, the Supervisor gives a Sunday Gallery Talk each month (Heights High art students receive credit for attendance), helps with college, convention, and club groups, and works closely with textile and needlecraft units. Currently there is additional planning for club work in the absence of the Supervisor of Club Activities.

1959

A major objective for 1959 is purely mechanical but time consuming: the completion of our class rooms. Since some class rooms are still incomplete we gradually send "requests for service" as soon as one item has been completed. These are sent in the order of priority (i.e., tables, benches, and/or chairs are ordered before blackboards. Blackboards are ordered before bulletin boards, etc.)

Another objective, of the Saturday Committee, is the planning of a Handbook of The Cleveland Museum of Art Drawing Classes. In some respects this will condense and tabulate material in the Syllabus and we hope it will be useful for visitors as well as new teachers.

Respectfully submitted,

Dorothy VanLoozen
Supervisor of Junior Activities

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Dorothy Van Loozen, Supervisor of Junior Activities

SUBJECT: Annual Report, Outdoor Sketching Classes, 1958

Advance Planning With the opening of the Museum and increased classroom space available it was necessary to plan all details carefully and well in advance. A multilithed announcement was prepared, "Summer Activities for Young People", (copy attached) and plans were made for photographs and publicity with our Publicity Department and the newspapers. A request for volunteer assistants was sent to the Welfare Federation and forms were given to our Instructors for the listing of desired (or available) teaching days. Since most of this staff is on a part-time basis, the schedule is necessarily complicated. Some teachers work one day (Saturday), some two days (Outdoor), some three days (two Outdoor and Saturday), some four days (Outdoor) and others work five days (four Outdoor and Saturday). So this teaching schedule of days and class assignments had to be planned well in advance before we started class enrollment or designated classrooms for each teacher's Home Base. Ideally each instructor should have the same room, including supplies, on each day of teaching but with such an irregular program this is not always possible.

Staff Staff personnel and assignments were:

Tuesday - Thursday

<u>Class</u>	<u>Teacher</u>	<u>Home Base</u>
6 years	Miss Raasch	Classroom A
6½ "	Mrs. Smythe (later Mrs. Dempsey)	Classroom E
7 "	Mr. Chamberlin	Classroom G
7½ "	Miss Serage	Classroom B
8 "	Miss Goddard	Classroom F
8½ "	Mrs. Myers	Lower Gallery
9 "	Mr. Poti	Studio C-D
9½ "	Mrs. Elliott	Studio C-D
over 9 "	Mrs. Pay	Classroom D

Cont. Volunteer Assistants

the volunteers "in action".

Enrollment

Registration was by telephone or in person beginning June 1st. We accepted up to 250 students for each age group (Tuesday-Thursday 6 - 9 years, Wednesday-Friday 10 - 16 years) and then on the first day of class (Tuesday, June 17th or Wednesday, June 18th) all students reported to the Auditorium. They were seated according to age and at this time any necessary changes were made in order to equalize the size of classes. We formed nine classes on Tuesday-Thursday and seven classes on Wednesday-Friday and after this first day all students reported directly to their Home Base (see list, under Staff).

Procedure

As each class left the Home Base to go Outdoors (or to a Gallery), the teacher listed the destination on a Bulletin Board in the Teachers' Conference Room. This made it possible to deliver late-comers to the nearest class (of a similar age) and to locate groups easily.

There was great variety encouraged in the work for individual class projects. For example, several classes visited the newly opened Natural History Museum and this inspired the use of animals in landscape. Some groups made cut paper animal panoramas or circus parades. Other classes were interested in habitat backgrounds and one group made clay plaques. Undersea scenes inspired by the fish were also popular. The medium of cut paper was used for landscapes and/or flower designs and oil paint was used for monoprints. Water colors with ink outlines were inspired by Dufy and ink scrolls were inspired by the Museum's Chinese landscape paintings. Two groups made linoleum block prints with unusual textures, in the manner of Frascini.

On the last two days of classes (Thursday, July 24th and Friday, July 31st) the children in the Puppet Classes, whose ages corresponded to those in the Outdoor Classes put on a play in the Auditorium. These were wonderful occasions. The Outdoor Class students enjoyed this special treat and the Puppet Class students had a most appreciative audience. The Outdoor Class students admired the puppets and the acting and the puppeteers came to the classrooms to admire the visual arts. Everyone was happy, including parents and teachers.

Exhibits

There were several rooms with bulletin boards (A, B, F, & G) where classwork was on display at all times (beginning with the first day of class). From these groups of drawings several were chosen and put on exhibit in the South Educational Corridor where

Cont. Exhibits

they remained until December. Thus, there was a continuous display of students' work. Later, these drawings were re-mounted for loan exhibits circulated outside the Museum.

Plans, 1959

With a new building and several classrooms (H, I, Special Studio and Modeling Studio) still incomplete during the summer of 1958 it was inevitable that there would be mechanical difficulties. We were continually involved in making arrangements for the necessary tables, chairs and/or benches. Doors to our classrooms and sinks were left locked by mistake and water faucets and electrical switches were turned off. So, when each teacher turned in a brief report summarizing the summer work, it was requested that suggestions for 1959 be included. These were compiled and wherever possible the difficult situations will be corrected. Two main items are apparent, both from the standpoint of teachers and supervisor. In the first place, we shall have to lower the age levels on Tuesday-Thursday in order to take only eight classes at a time. The extra group would meet on Wednesday-Friday, keeping our total at sixteen groups. The reason is that we have only eight places (classrooms or galleries) that may be used as Home Bases for classes. When any group has no regular place for wraps and drawing supplies, the teaching is naturally less satisfactory. Thus, our Educational Department space will determine enrollment and size of individual classes.

Supplies are another matter difficult to control. It was not possible to have a basic set for each class; therefore, each teacher had to order in advance and return the material to headquarters at the end of a lesson. This was particularly difficult where paint brushes were concerned and the teachers hope that the registration fee may be raised if this is the necessary pre-requisite to obtain the money for basic supplies for each class.

However, it has been a challenge and a pleasure to re-organize classes for our new building. We shall profit by our first experiences in this environment and so we look forward with anticipation to 1959.

Respectfully submitted,

Dorothy Van Loozen

Dorothy Van Loozen
Supervisor of Junior Activities

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Dr. Munro, Curator of Education

FROM: Ronald Day, Assistant Supervisor of Art and Supervisor of Cleveland Public School Classes

SUBJECT: Annual Report 1958

CONTENTS OF REPORT

1. Introduction
2. Statistics plus a short description of the nature of our services
3. Work with adults
4. Radio broadcasts
5. Exhibits
6. Extra Activities
7. Conclusion and comments

1. Introduction

We certainly appreciate being permanently settled in our new offices, and having the Museum galleries once again available. Reaction to the remodeled Museum has been very good. Visiting teachers and students have been most appreciative. Last year, because of necessity, most of our work was done in the schools. This year since the Museum opened in April we have had many more classes at the Museum.

2. Statistics plus a short description of the nature of our services.

A. Elementary - grades one through six.

1. Though Juanita Sheflee assumes the main responsibility for this area, Dorothy Taylor is giving more and more of her time to this area because in most instances two classes come to the Museum together in one bus which necessitates two teachers. In 1957 Dorothy Taylor had about ten elementary classes in the Museum, in 1958 she had sixty.
2. Statistics in the Museum

	<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
1958	162	162	6033
(1957)	38	38	1490)

3. In the schools.

	<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
1958	63	96	4002
(1957)	242	493	20553)

(Notice the shift from working in the schools to in the Museum)

4. Here are the subject areas, in order of popularity.

<u>Requests</u>	<u>Subjects</u>
a. In the Museum	
40+	Middle Ages
30+	General Tour (Treasures of C.M.A.)
30+	American Indians
20+	Egypt
15+	Design
15+	Early Cleveland
10+	Colonial
10+	Marco Polo (E. Crusades)
10+	South America (Perus)
7	Mexico
b. In the Schools	
10	Toys (mostly out of building)
5 or less	Farms
	Greece
	Norway
	May Show
	Stained Glass
	Posters
	French Tapestries, etc.
	Circus
	American Paintings

5. It is my personal wish that more elementary groups come to the Museum for art appreciation lessons rather than always coming for subjects relating to social studies units.

B. Junior High School - grades seven through nine.

1. Miss Dorothy Taylor assumes the main responsibility for this area. (More and more of her time is being spent in the Museum with the elementary area, so there is a corresponding drop in junior high statistics in the schools.)

2. Statistics in the Museum.

<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
13	13	475

3. In the Schools

<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
173	194	7785

4. Subjects requested in the Museum.

- a. The majority came to see the May Show.
b. Medieval

(Cont. 4. Subjects requested in the Museum)

- c. Modern Painting
- d. General Tour
- e. Egypt

5. Subjects requested in the schools.

- a. Ceramics
- b. French Art
- c. German Art
- d. Spanish Art
- e. Classical Art
- f. Medieval Art
- g. Renaissance Art
- h. African Art
- i. South American Art
- j. Mexican Art
- k. Colonial America
- l. China
- m. Japan
- n. Egypt
- o. Cleveland Artists
- p. Architecture
- q. General Design

6. As usual the bulk of the Junior High work is in the schools.

C. Senior High School - grades ten through twelve.

- 1. I assume the main responsibility for this area though both Dorothy Taylor and Juanita Sheflee help.
- 2. Statistics in the Museum.

<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
28	28	1020

3. In the Schools

<u>TALKS</u>	<u>GROUPS</u>	<u>NUMBER OF STUDENTS</u>
380	380	13150
Self conducted prepared		
57	57	2015

(Cont. C. Senior High School - grades ten through twelve)

4. Typical lessons in the schools.

a. Social studies

Egypt
Greece
Rome
Medieval
Renaissance

b. Home economics

Architecture
Interiors
Home accessories
Costume

c. English

Shakespeare
American literature and art

d. Latin

Classical art

e. Art

Drawing
Print processes
Painting
Color
Enamels
Glass
Pottery
Sculpture

5. In the Museum.

It is difficult to accelerate the number of high school groups coming to the Museum, for many administrators are reluctant to allow many field trips. This is a constant problem. The groups that came from high schools came to see the May Show, American painting, the classical collection, and our Contemporary Exhibit of Painting and Sculpture.

3. Work with Adults.

A. In the Museum.

TALKS

28

GROUPS

41

ADULTS

1225

B. Out of the Museum.

TALKS

34

GROUPS

34

ADULTS

950

C. These adult groups are teacher groups, photography clubs, P.T.A. groups, etc. This is a considerable increase over 1957, especially the "in the Museum" statistics.

4. Radio Broadcasts - art appreciation. I am responsible for this area.
 - A. Elementary
 1. Fifth grade.
 - a. Eight broadcasts are given in the fall semester. Approximately 80 classes receive the lessons. This means about 2000 children receive each broadcast.
 2. Sixth grade.
 - a. Nine broadcasts are given in the spring semester. Approximately the same number of students were reached with these lessons as with the fifth grade series.
 - B. Junior High Radio lessons.

Eight broadcasts were directed to Junior High Schools, four each semester. About twenty five classes received these Junior High broadcasts each time they are given, so approximately 1000 students are contacted each lesson.
 - C. These radio art appreciation lessons are an effective way of teaching art appreciation.
5. Exhibits
 1. Annual Regional Scholastic Exhibit. This takes eight weeks' time of two teachers, and is a complex job of organization.
 2. Annual Cleveland Art Teachers' Faculty Exhibit.
 3. Safety Poster Contest Exhibit at Hotel Pick-Carter.
6. Extra Activities
 - A. Since I seem to fall heir to most of the extra activities, I'll start with mine.
 1. I chairmanned the Decorations and Signs Committee for the National Education Association Convention which met in Cleveland in July. This committee was responsible for the decoration of the stage at the Public Auditorium and for many convention signs. It was a lot of work, including many evening meetings.
 2. The Cleveland Inter-Museum Council.

As Chairman I am responsible for the planning of three annual meetings and other duties. Mr. Harold T. Clark is much interested in this organization and anticipates working more actively with it so there probably will be more work involved for me. He is Honorary Chairman. Actually I am not supposed to spend too much time with this organization according to Dr. Ritchie.
 3. Was chairman of the Publicity Committee for the Ohio Art Education Association and Co-Chairman on the Demonstration Committee.
 4. Am active in planning our Cleveland Public School Art Teachers' meetings and participate in some of them.
 5. Attend Dr. Schinnerer's monthly staff meetings at the Board of Education.

(Cont. 6. Extra Activities)

6. Participate in the pre-school conference program for new art teachers.
7. Wrote an article for "Arts and Activities" on radio art appreciation. This article is to appear in a month or two.
8. Spent three days in New York City in connection with my duties as a member of the National Advisory Committee for Scholastic.
9. Did considerable packing and arranging of supplies in our new quarters.
10. Planned, rehearsed and gave two school television programs.
11. Spent time directing a short movie about the way the schools use the Art Museum.
12. Judged AAA safety posters.
13. Previewed films on art for The Division of Visual Education.
14. Gave several Sunday gallery talks.
15. Taught a class at Western Reserve University in Secondary Methods of Art Teaching.
16. Gave two Thursday staff meeting talks.

B. Extra activities of Miss Taylor and Miss Sheflee.

1. Helped considerably with the Scholastic Exhibit. (Miss Taylor spends about eight weeks, Miss Sheflee, two).
2. Helped with packing and unpacking in connection with moving.
3. Both helped with the O.A.E.A. Convention.
4. Helped with the committee work for the N.E.A. Convention.
5. Helped arrange the Cleveland Art Teachers' Exhibit.
6. Talked to sorority groups and a women's club group about the May Show.

7. Conclusion and comments.

- A. Bus transportation has always been a problem for us in Cleveland Public School Museum work since we do not have school busses available for bringing students to the Museum. At the Toledo Museum of Art each visiting child who comes with his class pays ten cents towards his fare and the rest is paid by members of the Museum. We intend to study how such a plan might work in Cleveland and when our plan is worked out we shall present it for consideration.
- B. We are anxious to get more high school art classes to the Museum from the high I. Q. groups. We shall review their course of study and suggest places where they will benefit from a trip to the Museum. We intend proposing that we visit

(Cont. 7. Conclusion and comments - B)

the class once in the school pertaining to the chosen subject and then have the class visit the Museum. An example of this type of service is; the relation of American painting to American literature. A plan of this sort will require considerable study before it is offered to the classroom teachers.

C. The following is related comment by Miss Dorothy Taylor:

"Along with many other people, today, I too am much concerned with the education of the brighter pupils and being an instructor at the Museum, I am especially interested that this group have some knowledge of the visual arts to add to their cultural stature as future prominent citizens.

Unless we have such interested citizens, the creative artists will have no sponsors and buyers of their work; the Museums will lack benefactors. These pupils are seldom members of an art class - yet some study of the visual arts can supplement their social studies, English, Languages and other studies. Some work by the Museum teachers in the schools would be contingent on the individual classes coming to the Museum for some lessons.

As the colleges, in many cases, have already considered this matter and taken steps to combat the one sided education of their engineers, scientists, physicians, etc., it should not be too difficult to implement this program in the secondary schools. This work is now carried on at the present time, by a few interested instructors, but these are too few, in relation to the many who need this work."

D. Miss Sheflee's comments:

1. "In general the year has been quite challenging - the preview and 'getting-acquainted' with our 'new' Museum was indeed the high spot.
2. Naturally there has been a noticeable increase of interest on the part of pupils and adults to visit the new 'beauty spot'.
3. I hope our efforts to expose more and more people to cultural interests will be increasingly successful. Perhaps we can broaden the scope of our teaching. I too, would welcome the more creative aspect."

E. We should like to express appreciation for the co-operation and support of our work given by Dr. Mark Schinnerer, Dr. Harry Ritchie, Mr. Alfred Howell, Dr. Sherman Lee, Dr. Thomas Munro, and Mr. Edward Henning.

F. We should like to express appreciation for the excellent co-operation of the staff of the library, of the lantern slide department, and of the circulating exhibit department.

(Cont. 7 Conclusion and comments - G)

- G. I, personally, am most appreciative of my two capable and pleasant co-workers, Miss Dorothy Taylor and Miss Junanita Sheflee. It is a great pleasure to work with them.
- H. I welcome any suggestions you may have.

Respectfully submitted,

Ronald Day

RD:aw

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: Doris Dunlavy, Administrator of Circulating Exhibits
SUBJECT: Annual Report, Division of Circulating Exhibits, 1958

The accomplishments of the Division of Circulating Exhibits in the past year are barely suggested by the appended statistics. The additional activities and changes, which will be mentioned in this report, have raised the standard of all outgoing exhibits, put the collection in the best condition to date and made better use of the material.

More time has been spent in the preparation and installation of each exhibit. Much more careful selection of objects, planning of color and arrangement have resulted in finer exhibits. The quality of the exhibits alone compensates for the thirty less exhibits installed this year. The staff has a feeling of satisfaction in the improvement. Paintings and framed prints have been put in better condition. The number circulated was nearly double that of the previous year. The circulation of wall panel sets increased by one third. The number of individual objects used by class room teachers decreased by approximately five hundred for the year. The additional material available in the galleries, since the opening of the new addition, provides adequately for the teaching of most lessons in the building. The use of lending collection material should be held to a minimum for visiting classes.

The first two months of the year were extremely difficult for this division, as for most departments. Mr. Alvarez was transferred to the position of Preparator for the Museum. It was agreed that he would continue to work in the Educational Department half time until a new person was hired. During this time the staff of the division was also helping the Decorative Arts Department mount some small objects for installation in the galleries. Mr. John MacKenzie came to work in the Division of Circulating Exhibits on February 10th, at which time Mr. Alvarez was

released from all Educational Department activities. Mr. MacKenzie and Mr. Hollen-donner then worked full time on gallery installations from February 17 to March 4. Mr. MacKenzie quickly proved himself to be a willing, carefull worker, able to take responsibilities. I continued the activities of the division at a somewhat reduced pace during this period.

Immediately following the opening of the Museum, installation of the American Indian Gallery was begun. This had been postponed. The painter, carpenter and the two men from the Division of Circulating Exhibits were released by this action to facilitate the installation of the main galleries. After the opening, the American Indian Gallery was completed and additional material hung in Studio E to provide additional class needs. Two Kensington cases of American Indian material were installed in this classroom in October, by teacher request.

Three meetings of the committee, appointed by Dr. Munro, were held to discuss the desires and needs of the teachers for material of other kinds in the Museum classrooms. The results of these meetings were presented to Mr. Henning for consideration. The limitations which such installations would place on the use of the rooms are considerable. No further action has been taken or recommendations made by the committee.

Following the installation of the American Indian Gallery were two months of regular installations of extension exhibits followed by the collection of all materials from the schools.

The libraries, a few schools and the social service agencies received regular extension service during the summer. A loan was made to the Society for the Blind in July. Materials were carefully selected for use from their viewpoint and for the safety of the collection.

The shortage of standards, bases, brackets, etc. used in displays was lessened by the making of some new ones during the summer.

A vast quantity of material has been in storage for years, seldom, if ever, used because of its condition, etc. Most of this material has been unpacked and

sorted into three groups:

1. Material of no use to the Museum because of breakage, very poor quality, moth attack, etc. This group has been listed and permission to dispose of it requested of the Trustees.
2. Material in good condition which can be used occasionally, such as the Calfee Collection. This entire collection of several hundred dolls was sorted, inspected for moths and repacked.
3. Materials of good quality needing repairs, cleaning, mounting, matting, bases, etc. A large number of these pieces have had the necessary work done on them and are now in circulation, adding much of interest to exhibits. Much remains to be done with the remainder of this group.

The Price Collection has been unpacked, sorted and listed for examination by the Director. The several large hampers of basketry, transferred to this collection from the Primary Series, have been unpacked, sorted, listed and properly stored. Most of this material needs cleaning and a number of very good pieces need repairs and treatment for preservation. Similar transfers were made of American Indian pottery, jewelry, beadwork and textiles. African and Oriental material have been transferred to this division also. Other textiles are in the process of transfer from the Textile Department. The material is very useful. A set of file cards must be made for each of these objects. This will require the typing of several hundred cards.

The identification of our large collection of textiles has been undertaken. A code of letters and numerals is being used. Cloth tapes with the code for country and century are being sewn on each piece. When completed, this system will save much time for the staff of this section and teachers, especially new staff members. A glance at the identification tag and the code sheet eliminates the need to find the accession number, go to the files, look it up and return. About one-third of the textiles have been given tags to date.

In April the Junior Council visited the division, was shown the new quarters, outstanding recent accessions and told about the work being done. The Educational Staff meeting of October 30th was held in the Division of Circulating Exhibits. Some of the accessions of the past year were placed on view and identified for them. Questions and discussions followed. The same procedure was followed the next Saturday for the Saturday teaching staff. A small case has been found in storage which would serve to display new accessions. With the installation of this case in the anteroom of the Division of Circulating Exhibits, the staff and other borrowers could keep up to date on the collection. Specifications for a base have been presented with a request to the Superintendent's Department. On two occasions in October, Mr. Garnsey brought his classes to the division. They were shown the physical set up and told of the activities.

Four staff members from the Akron Institute of Art visited the division in August. They came, two at a time, and remained for one half day to learn the activities and procedures being used. Miss Robertson from Toronto spent considerable time with us and one half day with the staff observing the installation of exhibits in the schools. Mr. Ingles spent one half day studying the collection of William Sommer paintings.

The Museum has continued this year as a sponsor of the Roads to World Understanding programs. Some planning meetings have been attended, exhibits installed to correlate with the topic under discussion and I have attended the evening programs as a representative of the Museum.

A program has been worked out with Crile Hospital. Wall panel sets, paintings and framed prints have been picked up, hung and returned by them. A loan of Javanese shadow figures was sent to the Museum of International Folk Art, Santa Fe, New Mexico, in April. A loan of a large number of objects was made to Baldwin Wallace College in November. Sculpture, stained glass, textiles, prints, etc., made up the exhibit which ran concurrently with their week's program "Colloquy on Religion and the Arts." Materials were transported and installed by the faculty of the College.

Considerable time has been spent with the staff, during the planning stage, on selection of objects for use in the Educational Corridor Exhibits. Transportation was provided for the same staff and materials for a special exhibition of Museum children's drawings installed at the Statler Hotel.

Objects were selected from the American Indian Collection to be photographed for slides for the Library. Mrs. Carter and I made the set ups and Mr. Carter photographed the objects on Saturday, November 17th. A good group of colored 2 x 2 slides are available now for teaching American Indian lessons.

The Educational Department car has been made available for use in this Division except when reserved by the teachers. This has been a big help to us. We have accepted the responsibility of keeping the car in working condition. Both the car and the station wagon are in good repair.

Fifty dollars has been collected from the insurance company for the materials lost in the fire at Woodland Branch Library in November 1957. This money has been set aside by the Comptroller for the purchase of new materials for the collection.

The Garfield painting, "The City and the Sea," #1222.57, belonging to the Mary A. Warner Collection is in poor condition. Since this is a matter of poor technique and materials, Mr. Garfield is being asked to examine the painting.

The accessions for the division this year add substantially to the collection. The quality of the materials is consistent with the entire year's program, a raising of standards. Outstanding among the gifts to the collection is the carved slate pipe, Haida, from Dr. Sherman E. Lee and a Rouault print "Miserere," a gift of Friends in memory of Reed Rowley. "Shore Birds," a metal sculpture by Roth, given by Henry Steinberg, provides an example of a style not previously represented in the collection. Purchases from the Harold T. Clark Educational Extension Fund have enriched our collection of modern pottery and porcelain. Five prints by Pechstein, Minami and Campigli have been added to the collection. These prints are especially useful since the collection of unrestricted paintings is so small.

The growth of the community, with a constant spreading out, poses a problem of considerable magnitude for this division. The greater the distance to the points of installation, the fewer the exhibits which can be set up in a day. The demand for service within Cleveland proper remains about the same. The number of requests from outlying areas increases constantly.

Investigation is being made to find suitable areas for extension galleries in outlying communities. Libraries, community centers, etc., are being checked for this purpose. These galleries could be visited, not only by individuals, but by the many schools which we can not serve and are too remote for satisfactory or frequent visits to the Museum.

At no time in my experience with the Museum have we had such enthusiastic reception of extension exhibits and so many expressions of appreciation of the quality of materials and fineness of displays. It is gratifying.

I cannot close this report without mentioning the wonderful cooperation of of the two men in the Division. Mr. Hollendonner's work has been of superior quality. Both he and Mr. MacKenzie take responsibilities willingly and take pride in accomplishment. Once again, I must say that Mrs. Ruggles has rendered volunteer service that only one of her ability, experience and interest could have performed.

Respectfully submitted,

Doris Dunlavy, Administrator
Department of Circulating Exhibits

STATISTICS FOR DIVISION OF CIRCULATING EXHIBITS

1958

Exhibits placed in cases	708
Wall panel exhibits	30
Paintings and framed prints	160
Individual objects for class room use	2777

Distribution of Exhibits for Year 1958

1. Beachwood Schools	2
2. Bratenahl School	1
3. Cleveland Heights Libraries	3
4. Cleveland Heights Schools	11
5. Cleveland Public Libraries	26
6. Cleveland Public Schools	41
7. Colleges, Y's, Clubs, Public Buildings and Special	19
8. Cuyahoga County Schools	1
9. East Cleveland Libraries	2
10. East Cleveland Schools	2
11. Euclid Libraries	1
12. Euclid Schools	4
13. Lakewood Libraries	2
14. Lakewood Schools	11
15. Mayfield Heights Schools	2
16. Parma Schools	6
17. Parochial Schools	2
18. Private Schools	2
19. Rocky River Library	1
20. Shaker Heights Schools	10
21. Social Service Agencies	15
22. South Euclid - Lyndhurst Schools	7

DIVISION OF CIRCULATING EXHIBITS

1958

ACCESSIONS

Gifts

"Nocturnal Desert," oil by Hollendonner	Elta Albaugh
1 Textile, Panama	Dorothy Bulkley
Stoneware bowl by Rood	Mrs. Harold T. Clark
Stoneware vase by Musick	"
Textile, Russian, early 20th century	"
"Gates of St. Vincent Avila," etching by Brangwyn	H. Austin Hauxhurst
"Egham Lock," etching by Haden	"
Morning Star, armor, Swiss or German	Peter S. Hitchcock
Mace, armor, French (style of 17th century)	"
Textile, Peruvian	Dr. Sherman E. Lee
Carved slate Pipe, Haida	"
14 Wood engravings by Clare Leighton	Mrs. Malcolm L. McBride
"Profile of Mexican Woman," drawing by Romero	"
"Desert," woodcut by Baumann	"
"Vase of Flowers," oil by Reuter	"
1 Textile, Italian, 18th century	William M. Milliken
Pierced tin lantern, American	Dr. Thomas Munro
Carved wood figure, Santos, Mexican	Lilly Orloff
7 Prints	Mary Greene Patch
5 Prints	Leona E. Prasse
1 Water color	"
2 Water colors by Carter	"
Lithograph, Currier and Ives	"
2 Lithographs by Keller	"
Woodcut by Frasconi	"
"Hedge," water color by Rowley	Gift of friends in memory of Reed Rowley
"Miserere," mixed media intaglio by Rouault	"
"Fete des Faunes," lithograph by Picasso	"
1 Painted box	Nancy Serage
"The Dog and the Crocodile," woodcut by Frasconi	"
"Locust," engraving by Rogalski	"
"Palazzo, Florence," etching-engraving by Pozzatti	"
"Bodhisattva," color reproduction, Japanese	"
3 Toys, Swedish, Japanese, Swiss	"
4 Pottery bowls, Japanese, modern	"
"Shore Birds," metal Sculpture by Roth	Henry Steinberg

Division of Circulating Exhibits Accessions, 1958, continued

Purchases

Copper reduction dish by Giorgi	Harold T. Clark
	Education Extension Fund
Copper reduction vase by Giorgi	"
12 Woodcarved animals, African, modern	"
Tear drop bowl, Nambeware, N. Mexico, modern	"
Platter, Nambeware, N. Mexico, modern	"
Porcelain bowl, Kilta, Finnish, modern	"
3 Pottery cats, Gustavsberg, modern	"
Large brown bowl, Kilta, Finnish, modern	"
1 Pottery fox, Gustavsberg, modern	"
Plate, Nambeware, N. Mexico, modern	"
2 Small white bowls, Finnish, modern	"
Triangular dish, Royal Copenhagen, Danish, modern	"
Rectangular dish with lid, Finnish, modern	"
Jar #2 by Lakofsky	"
Bowl #5 by Lakofsky	"
Stoneware Bottle #4 by Takaezu	"
Stoneware Bottle by Takaezu	"
"Cobwebs," enamel by Bates	"
Stoneware vase by Hoffman	"
"Fishing Fleet," oil by John Vargo, Jr.	"
"Pack Mules in Mountains," woodcut by Pechstein	"
"La Petite Princess," etching by Minami	"
"Le Diabolo," lithograph by Campigli	"
"Solidity," marble sculpture by Stats	"
"Man With Spear," sculpture, Eskimo	"
2 Masks, metal, American	"
Decorative tree, metal, American	"
3 Ornaments, Swedish	"
"Mules Head," reproduction, African	"
Covered dish, Finnish	"
Vase, Danish	"
Pottery bowl by Chapman	"
Pottery bowl by Chaney	"
Mouse, Carved wood, Danish	"
9 Gold Ornaments, reproductions	"

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Marguerite Munger, Supervisor of Club Activities

SUBJECT: Annual Report, 1958

A. ATTENDANCE:

Total attendance for the year was 6761, the largest I have had in the more than twenty years I have been here.

Following are figures of other years for comparison -

1957 - 2873; 1956 - 3358; 1955 - 4507; 1954 - 4903;
1953 - 4113; 1952 - 4298; 1951 - 3977; 1950 - 3933.

1. <u>Courses:</u>	<u>Groups</u>	<u>Attendance</u>	
What to Look for in Art	9	230	
Brief Talks Series	9	76	
Know Your Museum	11	237	
College Club of Cleveland	5	88	
Ophello Club	3	65	
Lakewood College Club	<u>3</u>	<u>40</u>	
	40	736	
2. <u>Gallery Talks:</u>			
March - General Tour	2	400	
April - General Tour	2	350	
May - May Show	2	160	
October - Treasure Room	1	85	
November - 18th Century French Rooms	1	50	
December - Italian Renaissance Painting	<u>1</u>	<u>25</u>	
	9	1070	
3. <u>Docent:</u>	9	28	
4. <u>Other Talks in Museum:</u>	157	4190	
5. <u>Conferences:</u>	12	15	
6. <u>Talks Outside Museum:</u>			
April - Canton	1	125	
- Cuyahoga County Library	1	150	
May - Wooster P.T.A.	1	150	\$15
October - Church of the Covenant	1	100	\$25
November - Fairmount Presbyterian Church	1	85	\$25
- St. John's College	1	100	
December - Clyteau Club	<u>1</u>	<u>12</u>	
	7	722	\$65

7. Total Receipts:

Outside Talks	\$80.00
(including \$15 for talk, December, 1957)	
Docent	<u>5.75</u>
	\$85.75

8. Total Attendance:

a. By type of Talk

Courses	40	736
Gallery Talks	9	1070
Docent	9	28
Others in the Museum	157	4190
Conferences	12	15
Outside	<u>7</u>	<u>722</u>
	234	6761

b. By Month

April	38	1516
May	43	1395
March	28	926
October	30	918
June	32	743
November	24	672
July	13	219
September	15	205
December	<u>11</u>	<u>167</u>
	234	6761

B. OTHER ACTIVITIES

1. Did a great deal of promotional work: telephoned to important groups before and just after the opening of the New Wing, suggesting a visit here; sent out 100 letters to member clubs of Federation of Women's Clubs, and 100 to Jewish Federation groups - resulted in several very large groups coming: Federation of Women's Clubs, 350; Shaker Heights P.T.A., 100; Lakewood and Cleveland P.T.A.'s, 300.
2. Revised and had printed 2000 "Art Programs for Clubs and Other Organizations", listing 42 topics for club talks and information regarding fees, Museum hours and facilities.
3. Planned Thursday Staff Meetings from October, 1958 through January, 1959.

C. MISCELLANEOUS COMMENTS:

Fee for outside talks was increased to \$35 for those outside the Greater Cleveland area, and to \$25 for those inside. This change met with no opposition so far as I heard.

C. MISCELLANEOUS COMMENTS: (continued)

Cooperation from the Publicity Department continued to be excellent.

The experiment of Brief Talks late in the afternoon was not very successful. Perhaps regular talks at 2:00 P.M. (before people are thinking of having dinner) would be more popular, especially if we could have them announced over the loud speaker system.

The universal enthusiasm for the Museum - the building and the collections - has made the past year an important and gratifying one in our history.

Respectfully submitted,

Marguerite Munger

Marguerite Munger

Signed by Marcia L. Napim

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: Janet L. Mack
SUBJECT: Annual Report for 1958

March	3 - December	23	Materials of the Artist -	Lower Gallery
March	3 - June	30	An Approach to Museum Objects -	North Corridor
March	3 - August	11	Children's Work & Modern Art -	South Corridor
March	3 - August	15	Work of Children's Classes -	South Corridor
July	1 - August	25	Maillol -	North Corridor
August	11 - November	21	Summer Outdoor Class Work -	South Corridor
August	25 - November	10	Indian Miniature Painting -	North Corridor
November	11 - ----		Contemporary Art -	North Corridor
November	21 - ----		Work of Fall Classes -	South Corridor
December	17 - ----		Mythological Animals -	South Corridor

Since the Museum re-opened in March, we have been able to present a variety of exhibits in the Education Department. Each has been an experiment not only in type of exhibit offered, but in the method of presentation and preparation and with each, a few more problems have been solved.

The exhibit, "Materials of the Artists" in the lower gallery was made up of primary and secondary material from the Museum Collection and the Lending Division. The gallery is seldom visited since its location is too remote, with the result that no further exhibit was planned for this area and I was able to concentrate on other exhibits.

Exhibits planned for the adult visitor have been shown in the north education corridor. The first, An Approach to Museum Objects, which used material from various departments, was planned for a general show for the Museum opening. Since then, the exhibits have been developed as explanatory material relating to special traveling shows.

Children's exhibits have been displayed in the south corridor. Since much of the children's work is exhibited in class rooms, a wider variety of exhibits has been possible in the south corridor than in former years. This year we have shown not only work done in classes, but also exhibits relating to children's art and their interests.

The show, Mythological Animals, has been prepared by Miss Neva Hansen under the guidance of Miss Janet Mack. All of the other shows have been prepared by Miss Mack with the assistance of Miss Lois Raasch, Miss Hansen and, from time to time, various members of the Education Department. The preparation of such shows is already more than one person can do. With the growing demand for these exhibits, I would recommend that two people work full time on such shows. I realize that this is a secondary addition of the department and that it may not be possible to have two people doing this work, in which case, the number of exhibits will have to be cut down. However, the response to these exhibits has been far greater than I had hoped and I believe it is important for us to continue developing this program.

EXHIBITS DISPLAYED OUTSIDE THE MUSEUM

May	10 - June	5	Higbee Company - Work from Museum Classes
September	1 - ----		Children's and Modern Art - Grand Rapids Art Gallery, Grand Rapids, Michigan
September	1 - November	20	Maillol - Toledo Museum of Art
November	1 - December	1	Intown Club - Work from Museum Classes
Posters - "Roads to World Understanding" - Cleveland Public Library			

A special exhibit of children's work is prepared each year for display in the Higbee Auditorium. This year it represented work from all types of Museum classes.

Posters are made regularly by the members of the Museum Special Classes for display at the Cleveland Public Library in connection with the "Roads to World Understanding" program held there.

In addition to these regular exhibits, the show comparing children's work and modern art was requested by the Director of the Grand Rapids Art Gallery for the fall opening of their gallery. The Maillol show was requested by the Director of the Toledo Museum of Art to be displayed with the Maillol Sculpture Show. A special exhibit of children's work was shown at the Intown Club and a group of children's drawings was requested by and sent to the Art Superintendent, Marion City Schools, Marion, Ohio.

For the year 1959 several special exhibits of children's work are already scheduled.

Respectfully submitted,

Janet L. Mack

(Miss) Janet Mack
Supervisor of Special Activities

EXHIBIT WORK

6

Allow at least a month or longer for the preparation of each major exhibit. As soon as a date is set and decided upon, send a notice to Dr. Lee's office and to Mr. Henning. Any changes in such dates-notify these people.

Opening dates and closing dates must be sent to Registrar's Office. They must also have a record of any Museum objects used in exhibits. Children's works and reproductions do not have to be listed for the Registrar. When objects are coming into the Museum for exhibit, they must go through the Registrar's Office and a TR number given to them. Forms (Exhibit Notice) for that are in my file or may be obtained from the Registrar. When returning TR'd objects, shipping notices must also go through the Registrar.

Several weeks ahead of exhibit time or as soon as possible, notify the Superintendent's Department and request men to assist in hanging exhibit.

MATERIAL FOR EXHIBITS

Large cardboard mounts may be ordered through Dodd Company - Ohio Art usually sends dirty ones; so, don't order there. Allow time for such orders since they do not always carry the material in stock.

HIGBEE EXHIBIT

Each year in May the Junior May Show is held at Higbee's. Mrs. Van Loozen usually sets a date for this with Mrs. Conners at Higbee's. If you do not receive information about this ahead of time, check with Mrs. Van Loozen. It is best to make up this show from work of all classes and if it is at all possible, have the office send notices to all the children exhibiting work. Include as much members' work as possible if it is good, since they usually are sent invitations for this exhibit. Since Higbee's is donating the exhibit space and the Tea Party, I feel that it is advisable to make every effort on our part to

have a good representation of visitors on opening day.

Other exhibits already scheduled are -

In January Lakewood Public Library wants to show Lakewood Bus Group work.
Neva Hansen and Jane Grimes know about this exhibit.

February 2nd Ashtabula Fine Arts Center wants an exhibit of children's work.
If you do not hear from her sometime before that, write to -

Mrs. Corinne Loyd
4134 Lake Avenue
Ashtabula

She will probably pick up the work and return it herself.

It is advisable to send any information about exhibits to the
Publicity Department.

Janet Mack

JM:aw

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THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: Edward Henning, Associate Curator of Education
SUBJECT: Annual Report, 1958

A. Saturday Afternoon Entertainments for Children

The Saturday afternoon programs have been running smoothly as usual. Mr. Woide was given charge of introductions and of maintaining order among the audience with the capable assistance of Mr. George Reid and Mr. Joseph Schmidt. Mr. Reid will be given charge of planning these programs for the coming year.

As usual the majority of the programs have been films, with an occasional puppet show and dance program. We have tried to arrange entertainments which are both entertaining and educational and which are of a consistently high level of quality in order to develop the audience's taste and perception.

Some of the film titles shown were: Beauty and the Beast (French), Sadko (Russian), The Phantom Horse (Japanese), The Adventures of Mr. Wonderbird (French), Captains Courageous, David Copperfield, Treasure Island, and Chaplin Comedies.

The perennial problem of the sound equipment has, I believe, been solved. It is not perfect and I hope that some improvements may yet be made, but it is dependable and satisfactory.

The drop in attendance at these programs from 1956 can be accounted for by the facts that there were eight less programs and that one of the large suburban groups that used to come by bus and stay for the afternoon, now returns home directly after the morning classes.

B. Activities not Covered by the Statistical Report

The staff of the Educational Department spends a great deal of time in activities which are not included in the statistical report. Some of these activities are listed on the following pages.

1. Museum Co-sponsored Events in Collaboration with Other Organizations

- a. "Roads to World Understanding" Programs: committee meeting, conferences with Special Class teachers about drawings to be made, attendance at all Wednesday evening meetings at the library by Mrs. VanLoozen and Miss Dunlavy.
- b. Inter-Museum Council: Museum representatives are Mr. Day and Mr. Henning.
- c. The Welfare Federation of Cleveland: Museum representatives are Mrs. Hornung and Mr. Henning.
- d. The Film Council of America: Museum representative is Mr. Henning.
- e. The Motion Picture Council of Greater Cleveland: Museum representative is Mr. Henning.
- f. The Adult Education Council of Greater Cleveland: Museum representatives are Mrs. Hornung and Mr. Henning.

2. Staff Members Act as Judges in Contests: Judging poster and other art contests in schools; contests sponsored by newspapers and radio stations, Berea County Fair, City Recreation Department the Akron Scholastic, the City of Lakewood, and others.

3. Conferences

- a. Conferences of teachers to check portfolios of special students for recommendations for scholarships to Art School, to Outdoor Classes and for Special Museum classes.
- b. Conferences with outside teachers - Museum instructors act as consultants on use of Museum material, services offered by Museum, etc.
- c. Constant teacher conferences to organize the age levels in Saturday classes in order to allow more students to be included.

- d. Conferences with teachers - planning weekday and Saturday teaching problems and procedures.
 - e. Conferences with visitors from other museums and institutions all over the world, discussing the work of the Educational Department.
 - f. Conferences with Publicity Department concerning lecturers, members' classes and other problems.
 - g. Conferences with curators to organize the Friday, Saturday and Sunday programs and members' classes.
 - h. Conferences with Western Reserve professors to arrange classes in Museum.
 - i. Conferences to train in new teachers.
4. Grading Tests and Notebooks for courses given by Museum instructors in schools, courses given at Western Reserve and in Shaker Heights and Cleveland Heights schools where the art curriculum has been carefully worked out with a Museum supervisor.
5. Scheduling
- a. Scheduling of school classes both in and out of the building; individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keep the other departments posted on all activities both within and outside of the Museum.
 - b. Arranging schedule of speakers for staff meetings, both for the weekday staff and for Saturday staff.
 - c. Scheduling the use of the lecture hall for use by classes, programs, rehearsals, previewing films and rental by outside institutions and individuals.
6. Files
- a. Lesson plan file for Saturday children's classes.
 - b. Educational Index file now being done by Mrs. Brudno, a volunteer worker.

- c. Files of lecturers, plays, puppet plays, films and other programs for adults and children.
- d. Files or organizations to be notified in the event of lecturers of special interest.

7. Promotional Work

- a. Promotional work on services to schools.
- b. Promotional work on coming events, special publicity for certain lectures now being handled by Educational Office.
- c. Planning invitations, activities, etc., for the Annual Open House, Members' Children's Classes.
- d. Organizing classes for publicity photographs and interviews with representatives of newspapers.

8. Selecting Material for Programs

- a. Previewing films for future programs and those already scheduled.
- b. Interviews with people wishing to appear on Museum program.
- c. Collecting information on possible lectures and other programs.
This includes visits to outside institutions.

9. Attendance at Meetings

- a. Motion Picture Council meetings, Film Council meetings.
- b. Inter-Museum Council meetings.
- c. Work with committee on plans for NEOTA Annual meeting at the Museum and rehearsals for this event.
- d. Welfare Federation meetings.
- e. Attendance at openings of exhibitions at other institutions: Cleveland Institute of Art, Art Colong, Wise Gallery, Cleveland Scholastic, Cleveland Teachers Exhibition, and others.

10. Meeting Lecturers, Rehearsals for Programs

- a. Meeting lecturers, taking them to the auditorium to try out slides, phonograph, lectern, microphone, working on set-up, etc.
- b. Rehearsals when necessary for programs, dance programs, musical programs, puppet shows, etc.

11. Overtime at Museum (Hours in excess of the regular 5 day week)

- a. Some staff member always on duty: Saturday afternoon, Wednesday and most Friday evenings.
- b. Staff member to introduce programs in auditorium: Friday evening, Wednesday evening, Saturday afternoon, and Sunday afternoon.
- c. Gallery talks on Sunday afternoon and other lectures whenever requested either in or away from the Museum.

12. Research and Writing

- a. Work in library - research for lectures, radio scripts, new exhibitions, pamphlets and other publications.
- b. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.
- c. Writing teaching data for different galleries on different age levels.
- d. Gallery guides.
- e. Work in slide department - preparing slides for lectures, slide lists and suggestions for new slides, often involving research to find good reproductions to be photographed.

13. Supplies for Classes

- a. Ordering and inventory.
- b. Placing materials in various studios and classrooms.
- c. Keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves.

14. Journal of Aesthetics: Editorial work, reading manuscripts, making recommendations.

C. General Comments

The past year has been gratifying for me personally and for the Educational Department. We have been consulted on exhibitions and on general policy and we have been shown works of art which the Museum is considering purchasing; I appreciate this confidence.

The nature of the educational program has changed slightly during the last year. There has been a greater emphasis on lectures, classes, and publications on an adult level and of a serious nature. It is my hope that this trend will continue, even while bearing in mind that the program should be balanced, and that it is often necessary to do things in a way that will have a popular appeal.

We have been considering the use of Lectour or some similar electronic device for providing recorded lectures for the gallery visitor. We recognize the limitations of this device, but feel that it can do a job which should be done and that we cannot otherwise do.

I think that we must sometime stop and consider the suburban school program. As remarked above, we are beginning to shift the emphasis from work with children to work with adults, and we have also enlarged the educational exhibition program. In consequence, teachers have been diverted from work with the school children; obviously we will either have to reduce the number of these classes, or increase the educational staff.

This past year we have been registering children for a full semester in the Saturday Gallery Classes; it has worked out excellently for everyone concerned. We have also formed a committee composed of Mrs. VanLoozen, Mr. Howard Reid (representing the Gallery Classes), Mr. Day (representing the Special Classes and the Cleveland Public Schools), Mrs. Wike (representing the Members' Classes and the suburban schools), Miss Hansen (representing Educational exhibitions and supplies), and Mr. Henning. The purpose of this committee is to discuss problems concerning the Saturday program, to make recommendations concerning policy and program, and to generally consider means of raising the level of the Saturday program. It is

presently at work on a small pamphlet which we hope can be printed cheaply for distribution to all Saturday teachers to serve as a guide to understanding the philosophy and general policy of this department.

The lecture programs for adults have been planned this year so that some of them come on Wednesday evening which is a better night for students from the University and the Art Institute. We decided last year that we would not have programs regularly twice every week, but that we would have fewer programs spaced irregularly, trying, in general, to have fewer during the months of bad weather and grouping lectures around major exhibitions. This policy, so far, has worked out well. We have had better attendance at lectures than I can ever remember (partly due to the paid advertisements in the newspapers).

The difficulties of carrying out an effective educational program on a large scale during a period when many changes are in order were increased by the loss of three veteran teachers: Miss Lois Raasch, Miss Nancy Serage, and Miss Janet Mack. Miss Mack was first taken off classes in order to concentrate on exhibitions, and then granted a leave of absence for a year. We secured the services of three very good replacements: Mr. George Reid, Mrs. Martha Carter, and Miss Neva Hansen. However, it will take awhile before they are ready to assume all the responsibilities left by the departed teachers. Mrs. Ingrid Lortz of the office staff also left and was replaced by Miss Marcia Maxim, whose place was taken by Mrs. Alice Wright. I believe that we now have the best office staff that we have ever had.

The smooth running of a department depends on a good system and on the quality of the personnel. It has been my aim since taking over the administrative duties of this department to develop a system which will "run itself." I believe that we are approaching it. I also believe that we are acquiring an intelligent and capable staff, capable of working with a system but still remaining flexible enough to adjust easily to unusual circumstances.

The program with the Cleveland schools runs excellently, the extension collection under Miss Dunlavy needs no outside supervision, and the program for club groups under Mrs. Munger is going excellently. On the whole, I believe that

we are making strides forward toward the kind of program that we want, and I hope that we will continue to do so.

Respectfully submitted,

Edward Henning
Associate Curator of Education

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THE CLEVELAND MUSEUM OF ART
Department of Education

COMPARATIVE REPORT OF ATTENDANCE FOR 1956, 1957, AND 1958

I. WORK WITH ADULTS

	<u>1956</u>		<u>1957</u>		<u>1958</u>	
<u>In Museum</u>	<u>GRPS.</u>	<u>ATTEND.</u>	<u>GRPS.</u>	<u>ATTEND.</u>	<u>GRPS.</u>	<u>ATTEND.</u>
1. Courses	628	18307	221	4832	411	12753
2. Gallery Talks	46	2268	31	2344	56	3717
3. Auditorium Lectures	45	8757	27	3439	20	2630
4. Motion Picture Programs	18	4121	5	1884	9	3024
5. Talks to Museum Staff Meetings	61	1238	33	660	31	755
6. Other Talks or Programs	162	5188	73	2163	294	8892
<u>Outside Museum</u>						
1. Courses	6	600	69	1100	16	392
2. Other Talks or Programs	27	1570	20	1027	35	1877
<u>Totals</u>						
1. Total Adults in Museum	960	39879	390	15322	821	31771
2. Total Adults Outside Museum	33	2170	89	2127	51	2269
3. Total Adult Attendance	993	42049	479	17449	872	34040

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>						
1. S.P.P. Staff-conducted	734	20022	259	6707	673	19056
2. S.P.P. Self-conducted	67	1655	9	280	113	4384
3. Cl.Pub.Schl. Staff-cond.	217	8107	70	2726	181	6833
4. Cl.Pub.Schl. Self-cond.	14	411	-	-	3	100
<u>School Talks Outside Museum</u>						
1. S.P.P. Staff-cond.	237	6641	248	6989	211	6146
2. S.P.P. Self-cond. prepared	97	2674	25	620	61	1585
3. Cl.Pub.Schl. Staff-cond.	760	26849	1269	47178	624	23033
4. Cl.Pub.Schl. Self-cond.prep.	83	2915	31	1075	57	2015
<u>Saturday and Sunday Classes</u>						
1. Sat. Members' Classes	188	5388	259	6123	257	7114
2. Sat. Open Drawing Classes	503	14218	500	10950	429	10448
3. Sat. Advanced Drawing Classes	66	1596	62	1372	46	1095
4. Sunday Open Class	55	4869	12	691	-	-
<u>Saturday P.M. Entertainments</u>						
	31	10598	13	4475	23	6204
<u>Summer Drawing Classes</u>						
	152	3407	183	3260	230	5314
<u>Totals</u>						
1. Total Children in Museum	2027	70271	1367	36584	1955	60548
2. Total Children Outside Museum	1177	39079	1573	55862	953	32779
3. Total Child Attendance	3204	109350	2940	92446	2908	93327

III. GRAND TOTAL ATTENDANCE

4197	151399	3419	109895	3780	127367
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THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT - 1958

Some Interpretations of Statistics

It will be noted that attendance is down generally in 1958 under 1956 (the last full year). The main reason for this is that 1958 included only 10 months of activities. Calculating attendance for 12 months at the rate it was for 10 would bring the 1958 figures up to 4536 Groups and 152830 Attendance as compared with the 1956 figures of 4197 Groups and 151399 Attendance.

A more detailed interpretation of some statistics appears below.

I. In Museum

1. Courses for adults were down because we have reduced the number of studio courses.
3. Auditorium lectures were down because we purposely reduced the number and raised the quality (as well as the fee).

II. School Talks in Museum

2. Self-conducted classes were up because the staff was inadequate to handle the great demand following the opening of the Museum.

Saturday and Sunday Classes

1. Members' Classes were way up due to increased facilities.
2. Open Classes were down slightly because of enrollment by the semester.
4. Sunday Open Class refers to a baby-sitting service conducted by Mr. Chamberlin and involving the supervision of games, reading books, etc. It was discontinued this past year; perhaps it should be started again.

Saturday P.M. Entertainments are down slightly because a large suburban group which comes by bus and used to stay for the afternoon now leaves before lunch.

Most of the loss in attendance, therefore, can be accounted for by the abbreviated year; other losses were either planned and desired or will be made up in the future.

THE CLEVELAND MUSEUM OF ART
Department of Education

PUBLICATIONS BY EDUCATIONAL STAFF FOR 1958

1. Edward Henning

Reviewed seven books for JAAC

Miriam Lindstrom, Children's Art; John Rothenstein, The Moderns and Their World; Frederick S. Wight, Hans Hofmann; John I. H. Baur, Bradley Walker Tomlin; Paul Moscanyi, Karl Knaths; Bruno F. Schneider, John Rood's Sculpture; George Biddle, The Yes and No of Contemporary Art.

Short paragraphs on five artists for catalogue of Some Contemporary Works of Art exhibition.

Two short articles for the journal, Fine Music, one on modern art, the other on the painting, The Nativity, by Gerard David.

Short articles in the Bulletin for March and November, on outstanding lecturers.

2. Thomas Munro

"The Criticism of Criticism: An Outline for Analysis Applicable to Criticism of Any Art," College Art Journal, Vol. XVII, No. 2, Winter 1958, pp. 197-198.

"The Failure Story: A Study of Contemporary Pessimism," Journal of Aesthetics and Art Criticism, Vol. XVII, No. 2, December 1958, pp. 143-168.

"An Introduction to Abstract Painting," C.M.A. Catalog: Some Contemporary Works of Art, The Cleveland Museum of Art, 1958.

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT, 1958

The following out of town scholars lectured at the Museum in 1958:

- | | |
|------------------------|---|
| Friday, March 21. | VISITS WITH FRENCH MASTERS, by John Rewald, New York. |
| Wednesday, March 26. | NEW ANGLES ON IMPRESSIONISM AND POST-IMPRESSIONISM,
by Jerome Mellquist, Paris. |
| Friday, March 28. | PICTORIAL ITALY, a lecture with color films, by Mrs.
Eugene R. Miles. Sponsored by the Garden Center of
Greater Cleveland. (Holden Lecture on Outdoor Art.) |
| Sunday, March 30. | PORTUGUESE COUNTRY HOUSES, by Carlos de Azevedo, Lisbon
Museum of Contemporary Art, Portugal. |
| Wednesday, April 2. | PORTUGUESE PAINTING IN THE FIFTEENTH AND SIXTEENTH
CENTURIES, by Carlos de Azevedo. |
| Friday, April 11. | STYLE AND FASHION: THE GOTHIC FORMULA, by E. H. Gombrich,
University of London. |
| Sunday, April 13. | STYLE AND DISCOVERY: RENAISSANCE PROBLEMS, by E. H.
Gombrich. |
| Friday, April 18. | THE CONTORTED ANIMAL IN ART, by Alfred Salmony, New
York University. |
| Sunday, April 20. | ROMANCE AND POETRY IN INDIAN PAINTING, by W. G. Archer,
Keeper, Indian Section, Victoria and Albert Museum,
London. |
| Wednesday, April 23. | INDIAN SCULPTURE, by W. G. Archer. |
| Friday, May 2. | RENAISSANCE ART THEORY IN RELATION TO PAINTING, by
Elio Gianturco, Washington, D. C. |
| Friday, October 3. | RECENT RESEARCH ON FRANS HALS, by Seymour Slive, Fogg
Art Museum, Cambridge. |
| Wednesday, October 29. | THE FILM AS ART, by Gideon Bachmann, New York. |
| Sunday, November 30. | THE RENAISSANCE BRONZE STATUETTE, by J. W. Pope-Hennessy,
Victoria and Albert Museum, London. |
| Wednesday, December 3. | SIGNIFICANCE AND SENSATION, by James Johnson Sweeney,
Solomon R. Guggenheim Museum, New York. |
| Friday, December 5. | A NEW ACQUISITION, AN EARLY FLEMISH PAINTING, by Wolfgang
Stechow, Oberlin. |
| Friday, December 12. | THE DEVELOPMENT OF AN ABSTRACTION, a demonstration by
Leroy Flint, Akron Institute of Art. |